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CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Ainslie Gallery, 1 Wall Street.**—Landscapes by George H. Bogert, to Jan. 31.
- Artistic property of Messrs. Duveen Bros.** opens Jan. 27 at 6 East 23 St.
- Astor Library.**—Book-plates by the late J. W. Spenceley. Colored plates (decorative designs) from "Der Decor."
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Durand-Ruel, 5 West 36 Street.**—Pictures by d'Espagnat and Zandomenighi, together with three new canvases by Mary Cassatt, to Jan. 30.
- Ehrich Galleries, 465 Fifth Avenue.**—Special display of works of early Spanish Masters.
- Knoedler Galleries.**—355 5th Ave.—Recent portraits by Emil Fuchs, to Jan. 30; also water colors by Col. J. Anthony Dyer.
- American Society of Miniature Painters,** 10th Annual Exhibition, to Feb. 6.
- Kraushaar Gallery.**—Paintings by J. H. Jurrès.
- Lenox Library.**—Historical exhibition of painter-lithography, Milton Exhibition.
- Macbeth Galleries, 450 Fifth Avenue.**—Recent pictures by Henry W. Ranger, to Feb. 4.
- Metropolitan Museum.**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Metropolitan Museum.**—Special Exhibition of Contemporary German Art.
- Montross Galleries, 372 Fifth Avenue.**—Recent works by Howard G. Cushing, to Feb. 3.
- Noé Galleries, 477 Fifth Avenue.**—Recent Water-colors by F. Hopkinson Smith, to Jan. 28.
- Oehme Galleries, 320 Fifth Avenue.**—Exhibition of Pre-Raphaelite Water-color drawings, by Mrs. W. J. Stillman.
- Powell Gallery, 983 Sixth Avenue.**—Recent Pictures by Paul Cornoyer to Jan. 30.
- Pratt Art Club, 296 Lafayette Avenue, Brooklyn.**—Loan Exhibition, to Jan. 31.
- Pratt Institute, Brooklyn.**—Paintings by Eugene Paul Ullman to Jan. 30.
- Arthur Tooth & Sons, 420 Fifth Ave.**—Sir L. Alma-Tadema's latest picture, "Caracalla and Geta."

SALES.

New York.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Household furnishings and artistic effects of "Talbot House," belonging to Mrs. Jessica Keene Taylor, including a remarkable Louis XV. suite in Beauvais tapestry. Also rare and beautiful 16, 17, 18 Century French, English and Flemish furniture, and a choice collection of books, historical bindings and autographs, Jan. 28, 29, 30, at 3 o'clock.

Washington (D. C.)

C. G. Sloan & Co., 1407 G St.—Rare paintings, tapestries, rugs, antiques, ceramics, furniture, art objects, etc., from the estate of the late David D. Colton, January 27, 28, 29 at 11 and 3 o'clock.

EXHIBITIONS NOW ON.

Portraits by Emil Fuchs.

Sixteen portraits by Emil Fuchs fill the large upstairs gallery of Knoedler & Co., 355 Fifth Ave., where they will remain through Jan. 30th. The artist has won reputation both in Europe and this country for his striking and effective presentments of well-known men and women. He has a knack for the arrangement of accessories and striking poses, paints textures and details with skill and gets, as a rule, good color in flesh and stuffs. He belongs to that class of modern painters of society who portray their sitters in elaborate costumes and amid rich accessories. This line of portraiture is generally invested with a touch of the showy and theatrical, which detracts necessarily from its true artistic quality. The full-length portrait in the present display, for example, of Mrs. Collis P. Huntington with all the good painting of the rich costume, jewels, etc., which adorn the sitter, is distinctly a showy canvas.

Better is the portrait of Mrs. Charles S. Carstairs or Mrs. Edmund C. Randolph, which have a certain picturesqueness, sweetness of expression and nice color. There is good technique in the portrait of Mrs. Nelson Taylor. The portraits of men, and particularly those of F. Hopkinson Smith, Paul Morton and Edward D. Adams, are better artistically than the women portraits, with the exception of the full-length of Mr. Kingdon Gould, which is not up to the painter's usual standard. The display as a whole gives the impression that the artist has not advanced since his last exhibition, and he has evidently painted some of the portraits too hastily, if the drawing and modeling of the arms and hands are considered. Surely some of this must be careless work.

Anthony Dyer's Water-Colors.

Col. Anthony Dyer of Providence, R. I., is making his annual display of water-colors in the small upper gallery at Knoedler's. It is always a pleasure to welcome the work of this sincere and earnest painter in the lighter medium, who has this year, at last, broadened his scope and left his picturesque towns, villages and countrysides in Brittany and Normandy, to translate some bits in Holland and some beaches, rivers and harbors of the New England coast. Col. Dyer paints with appreciation and sympathy, gets true and delightful atmospheric and tonal effects, while his work is characterized by rare refinement. Especially good in the present display are the "November Twilight," "Waiting for the Wind," "In the Breakers," "The Gray Sea," and "In the Haze," the last four painted in Newport.

In the same gallery hangs a bust portrait of Mrs. Anthony Dyer, by Sakis Diranian, a thoroughly good piece of work, well modeled and natural in color and true in expression.

Cushing at Montross's.

Howard Gardiner Cushing is showing nineteen oils and thirteen water-colors at the Montross Galleries, 372 Fifth Ave., through Jan. 30th. The artist, who may be called the exponent of sage green, silver and gold, as he loves to costume his fair sitters, whom he delights to portray, in shimmering iridescent gowns of these colors, has not advanced since his last exhibition. He exhibits again his well-drawn and posed silver gowned portrait of Mrs. Cushing seen at the last winter Academy, a decorative three-quarter length seated presentment in gold and yellow of Miss Bryce, a bust portrait in silver

tones, somewhat hard in features and color, of Mrs. F. C. Havemeyer, formerly Mrs. William R. Travers, a half-length, again in silver, of Miss Beatrice Mills, now the Countess of Granard, again hard in expression and color, a decorative panel with stiffly posed figures, a decorative and effective canvas, "A Girl with Parrot," and a clever and effective color arrangement, "The Shower of Gold." Some interiors with figures, while they have good qualities of light and perspective, are a long way after E. C. Tarbell, whom the artist has perhaps unconsciously followed. A few of the oils and the water-colors, painted for the most part on the Eastern Massachusetts shore, at Newport and on the Riviera, have good atmosphere and nice feeling. The display on the whole is not a great one, although it has touches of cleverness.

Spanish Masters at Ehrich's.

A thoroughly delightful, interesting and instructive exhibition is that of old Spanish masters at the Ehrich Galleries, 463-465 Fifth Ave. The early art of Spain is not too well known in this country, even to connoisseurs, for it cannot be studied to full advantage except in its native country. The trip to Spain is an uncomfortable one at the period of the year when most Americans can go there—namely, Summer, for some reason, probably because it is difficult to get good examples, the dealers do not often obtain Spanish canvases that are worth looking at, and American and even foreign museums are woefully lacking in great or even good pictures by the early Spanish masters, with the exception, of course, of the few noted Murillos, Velasquezas, Goyas, Riberas and Grecos of the European galleries. Such painters as De Miranda, Morales and even the great Zurbaran are hardly a name even to many American art lovers.

The display of twenty examples of early Spanish art which are shown in the Ehrich galleries, all of them good, and a few of unusual quality, is therefore all the more valuable and important from its novelty and the fact that it virtually introduces some good pictures by fine painters to America. The clou of the collection is the splendid full-length, standing portrait of a young doctor of the University of Salamanca, by Francisco Zurbaran, a really beautiful picture, and so thoroughly Spanish in every way as to be unmistakable. It took more than a minor artist to paint this portrait, and there are here in addition by Zurbaran the charming and attractive female portrait of a saint of Seville, which Mr. Ehrich showed last year, and a strong half-length of "San Juan." The two examples of El Greco are thoroughly characteristic, if not of superior importance, but will attract the many admirers of this undoubtedly strong but gruesome painter. The examples of Alonzo and Claudio Coello, the first a portrait of the Infanta Isabella, the latter of a Knight of the Golden Fleece, are also typically characteristic of these cold and formal decorative painters. There is splendid quality in the head of Sile-nus, by Ribera, and wonderful color and expression in the example of Luis Morales, "The Flagellation."

The large "Saint Magdelene" of Murillo was shown in these galleries last year, and "The Toreador" well represents the great Goya. The portrait of Carlos II. by Carreno de Miranda, is a charming presentment of royalty, and the portrait of Ferdinand VII. is highly finished, but well painted by Vicente Lopez.

OBITUARY.

Theodore C. Noe.

Theodore Cuyler Noe for thirty years a well known figure in the New York art world, died on Monday morning last at his home 173 North Grove street, East Orange, N. J., after an illness of only six days, from pneumonia. The comparative suddenness of his death was a great shock to his relatives and friends. The funeral took place on Wednesday and the interment was in Rosedale Cemetery, Orange.

Mr. Noe was born in Brooklyn in 1858 and was therefore 50 years old. He was named after the aged minister, the Rev. Theodore Cuyler, who is still living. He began his business career as a clerk with Knoedler & Co. in the early 80's and afterwards was connected successfully with T. J. Blakeslee, G. Reichard & Co. and S. P. Avery, Jr. He made a reputation as a salesman when with these firms and a few years ago, on the retirement of Mr. S. P. Avery, Jr., from business, took over the galleries and good will of the latter. The galleries were at that time at 366 Fifth Avenue, but when that building passed from the estate then holding it Mr. Noe for nearly two years declined to sell the unexpired portion of his lease. He finally disposed of it for a large sum some three years ago, and moved his gallery to the second floor of the building at the southeast corner of 41st street, Fifth Avenue. The profit from the sale of the lease 366 Fifth Avenue, with that from several successful sales here, and also in Europe, where Mr. Noe spent his summers, realized for him a goodly sum; and it is understood he leaves his family well provided for. It is the general impression that as Mr. Noe left no son or near relative that the business will be wound up and the stock sold at auction. Mr. Noe married Miss Irene Davis, who with two daughters the Misses Mabel and Burchie Noe survive him.

Joseph Wharton.

Joseph Wharton, the wealthy and prominent business man and art lover, who died in Philadelphia last week, was the father-in-law of Mr. Harrison S. Morris. Mr. Wharton was a trustee of and a large stockholder in the Pennsylvania Academy, and warmly supported Mr. Morris in the latter's controversy with former president Coates a few years ago.

J. Frank Currier.

J. Frank Currier, the well-known American artist, and who was one of the leaders of the so-called Munich men, on their return from study in Europe in the late 70's, and prominent in the formation of the late Society of American artists, committed suicide by throwing himself in front of a train in Boston last week.

It is passing strange that the death of a painter, formerly so well known, and whose influence upon the art of the time was marked, should have passed unnoticed in the daily press. He was born in Boston in 1843 and became a close friend of William M. Chase, Frank Duveneck, and other leaders of the Munich men. His technique and methods were the most pronounced of his fellows, and his pictures, when first shown here, raised a storm of almost angry criticism and protest, but discerning artists and critics realized its strength and promise. This promise was unfortunately not fulfilled, and he has been little heard of for many years while his work is comparatively unknown to the present generation of American art lovers.